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Design Education in Tanzania

design skills & marketing capabilities for a developing economy

Creative Clusters Glasgow 2008



Pammi Sinha, Laurence Cockcroft, Christopher Carr
The University of Manchester, Tanzania Gatsby Trust





Textile sector project discussions in January 2007 between:

❖ NGO:

- Lord David Sainsbury (settler of the Gatsby Charitable Foundation and the Tanzania Gatsby Trust)

❖ Government of the United Republic of Tanzania

- Hon Juma Ngasongwa (Minister of planning, economy and empowerment)
- Hon Basil Mramba (Minister for Trade and Industry)



Aims of the study:

- Identify issues, constraints and investment opportunities for the cotton & textile sectors for the long term potential for major output increases
- Maximise the potential contribution to increased GDP, exports, farmer incomes and manufacturing employment
- Essentially a contribution to the development of strategy in the context of the 'Mini Tiger Plan'



People involved:

■ **Study co-ordinators:**

- Ibrahim Seushi, Laurence Cockcroft, TGT and GCF

■ **Organisational arrangements:**

- Mrs Olive Luena (TGT)

■ **Site visits and interviews:**

- TGT/Ministry of Trade and Industry

■ **Studies:**

- **Golder Associates (South Africa):**

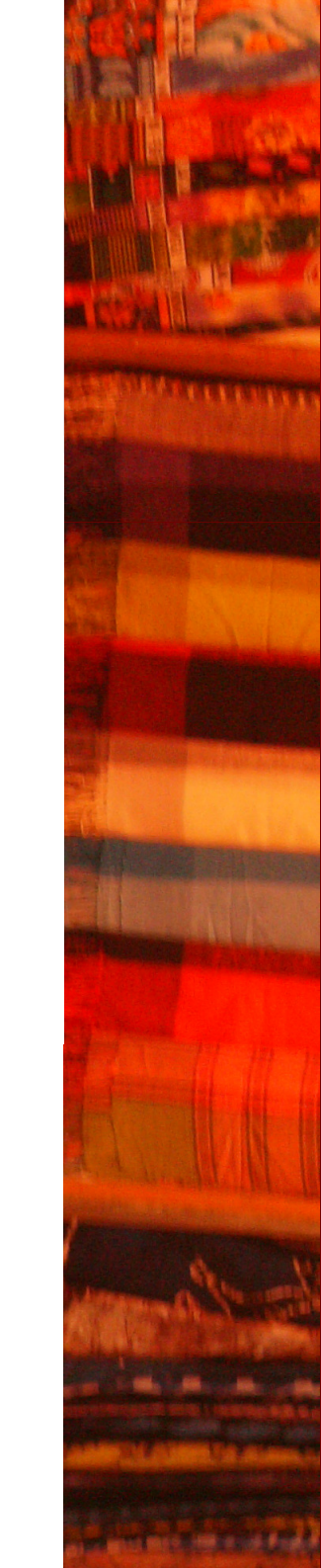
- Bill Berry, John Howcroft, Julian Ward, René Ford

- **University of Manchester (UK) (Materials and Paper):**

- Professor Chris Carr, Drs Hugh Gong, Richard Kennon, Neil Towers, Pammi Sinha, Mr. Les Downes and Mr Alan Johnson

- **Oxford Policy Management (UK):**

- Tim Ruffer



Areas of study:

- Cotton seed farming
- Cotton production and processing
- Textile manufacture: spinning, weaving and finishing
- Supply chain/logistics infrastructure
- Garment production
- Design and marketing capabilities to attract:
 - *international interest from buyers and designers to create two way communication,*
 - *foreign direct investment - a key feature of successful creative industries in developing nations*



Issues:

■ **Industry structure:**

- @ 20 large scale textiles and clothing operations
- fully integrated capabilities - lint cotton to the final consumer product - obvious solution to start an industry where the infrastructure is poor, but it is a very rigid structure and uncommon

■ **Technology:**

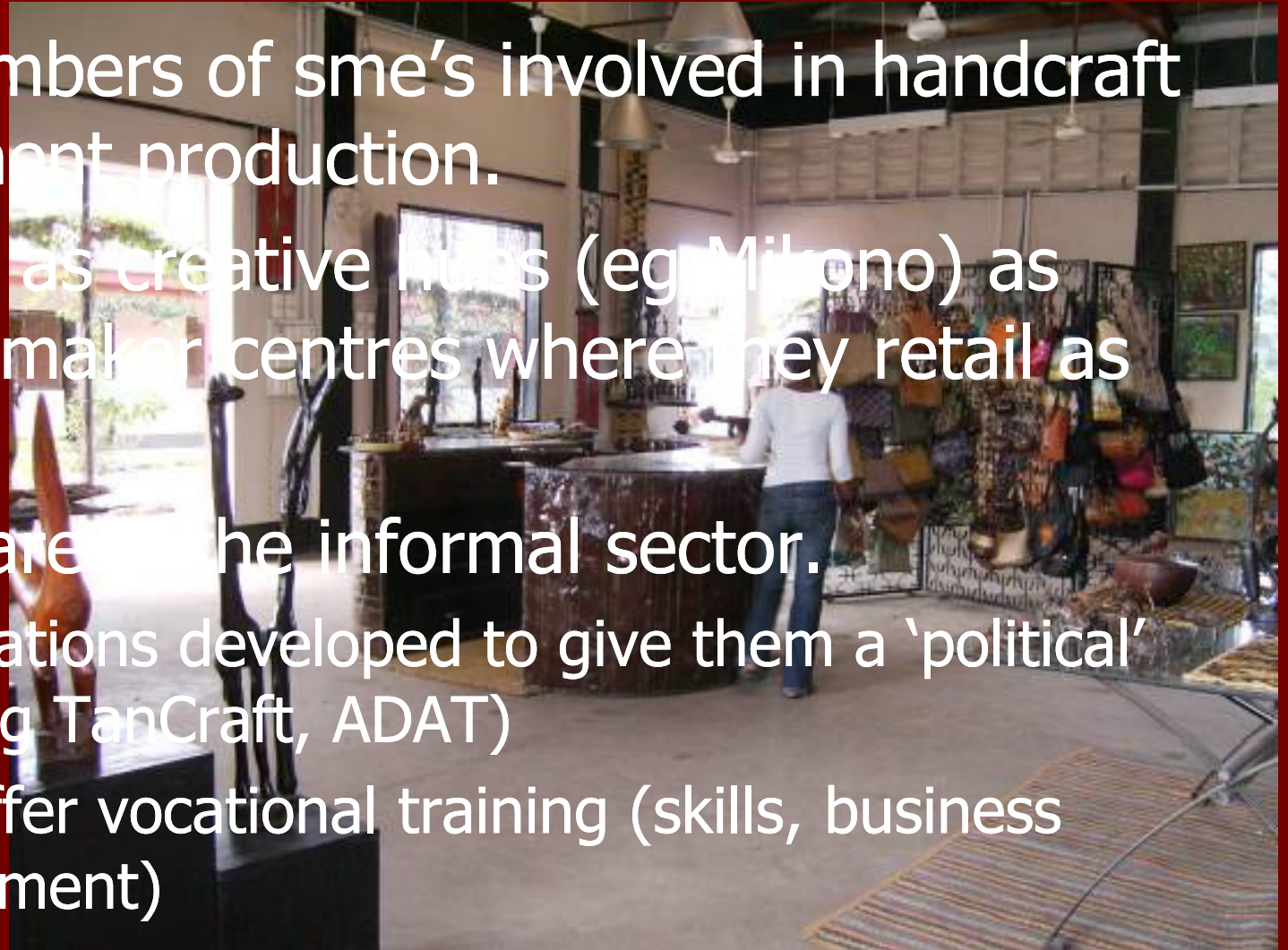
- Very outdated - majority date from the 1960-70 – but examples of some updating in multinational owned factories (African, Chinese, Pakistani) producing for international markets
- Low rates of production efficiency
- Supply low quality fabrics which fall below generally accepted international quality standards.
- garment producers for the international market rely on imported fabric.

■ **Products and market opportunities:**

- some success in exploiting preferential market access in the US and EU (eg t-shirts and shirts).
- Two companies produce mosquito nets for the regional market & international aid agencies (eg, Global Fund, UNICEF, and USAID).
- The most common products produced are khanga and kitenge fabrics and bed linen, for local and regional markets.
 - High import tariff on these products (currently 50%); tend to protect from international competition (still struggle to compete with more cheaply priced imports from India).

Issues:

- Large numbers of sme's involved in handcraft and garment production.
- Some act as creative hubs (eg Milono) as designer-maker centres where they retail as well.
- Majority are in the informal sector.
 - Organisations developed to give them a 'political' voice (eg TanCraft, ADAT)
 - Many offer vocational training (skills, business development)



Ways of linking local and international designers; two routes:

Commercial: establish

- Ministry of textile
- City centre handcraft store
- Study tours
- Relations between retailers and suppliers
- links between second hand market and craft
- Promotional tours to international councils and invite buyers

Problem:

- *requires very slick presentation*

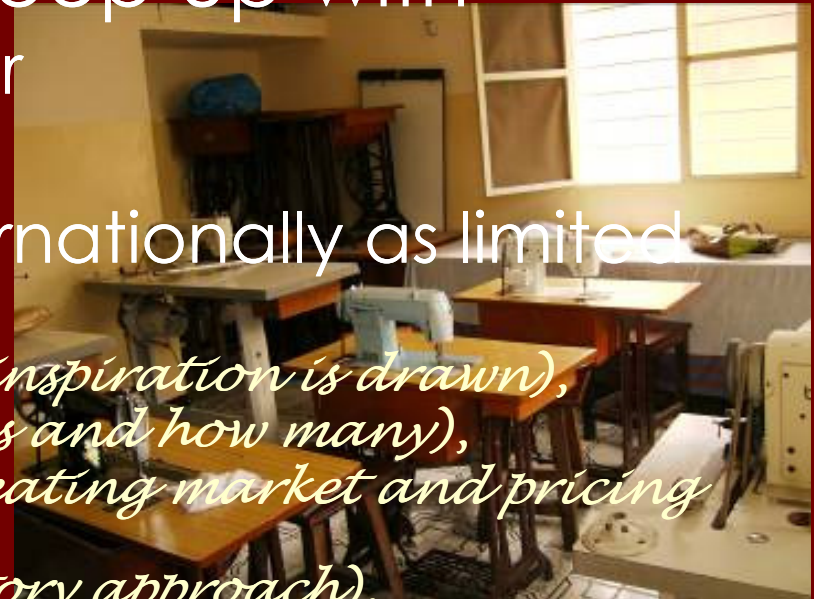
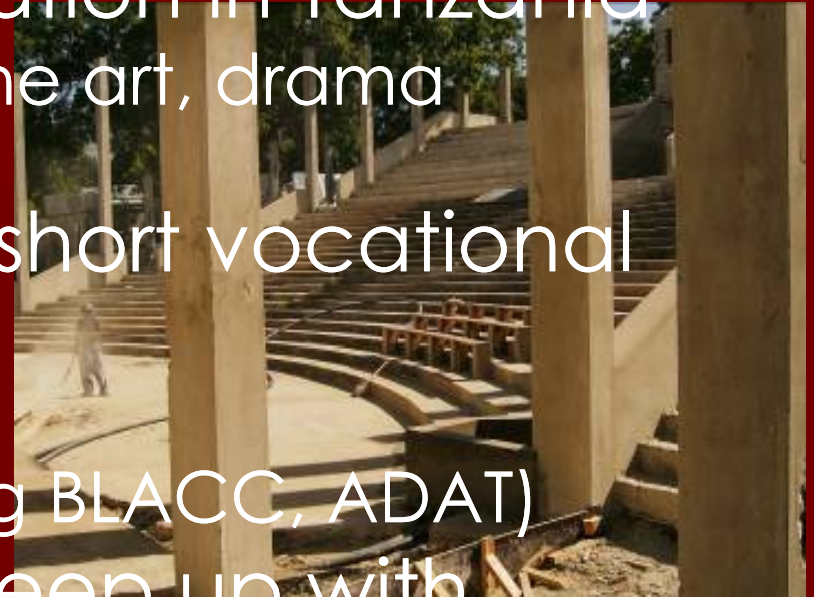
Educational: establish

- research centre (market and skills knowledge)
- MoU's with overseas universities
- Scholarships
- 'Sabbaticals'
- National craft museum (educational and commercial interests linked to the research centres).

Problem:

- *No formal design education beyond vocational level.*

- No formal design education in Tanzania
 - History of education in fine art, drama
 - Bagamoyo
- Design often taught as short vocational courses
 - either privately or
 - association with VETA (eg BLACC, ADAT)
- Survival but unable to keep up with
 - changing local market or
 - consumer and
 - inability to compete internationally as limited in:
 - *product development (how inspiration is drawn),*
 - *range planning (what styles and how many),*
 - *product differentiation (creating market and pricing levels),*
 - *future trends (an anticipatory approach),*
 - *understanding of consumer trends (product quality)*





TGT is funding the development of design education in Tanzania by:

- sending VETA trainers to visit UoM to learn about setting and assessing creative briefs
- funding infrastructure for VETA to develop a BA in fashion/textiles with the UDSM (VETA have already done a similar exercise with Tourism and Hospitality).
- sending UDSM graduates to undertake MSc studies in textiles (technology and design) at UoM to help re-establish the hitherto abandoned textiles department at UDSM



Why design education?

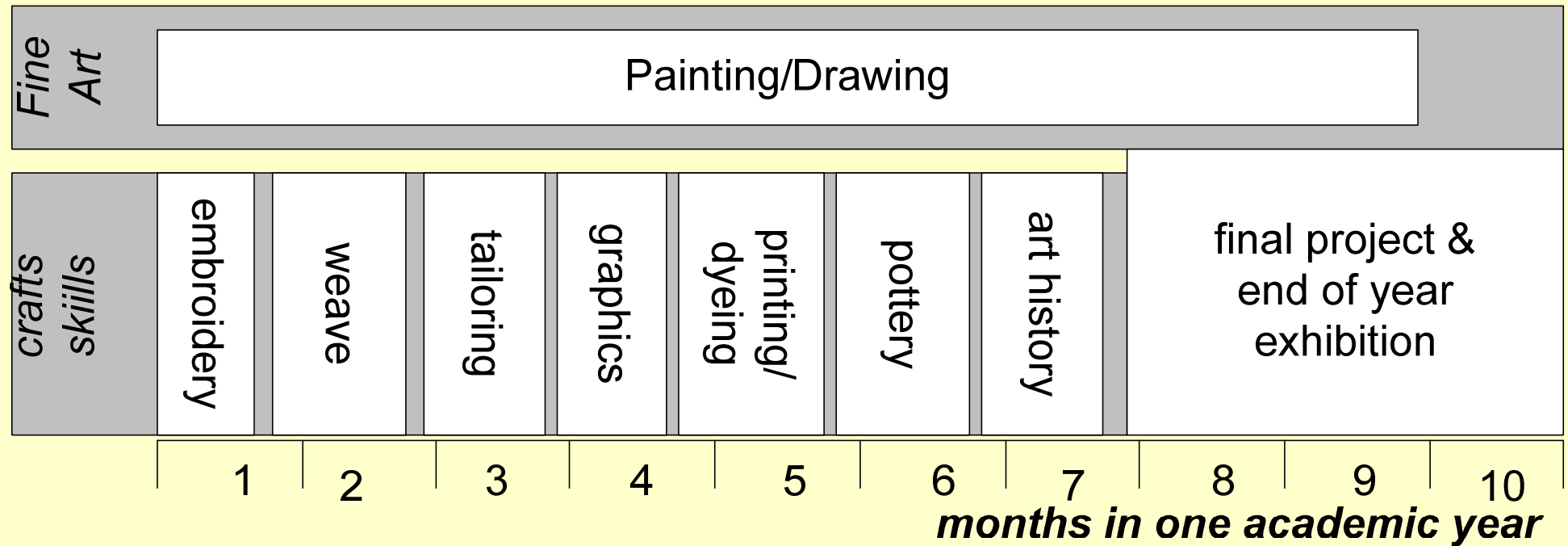
- Establishing design education will:
 - create networks at local, national and international levels,
 - MoU's,
 - research,
 - studentships, etc.
- Individuals will be enabled to engage in a global community,
 - knowledge and know-how exchange,
 - raising creativity
 - providing a platform on which to invite international buyers and experts.



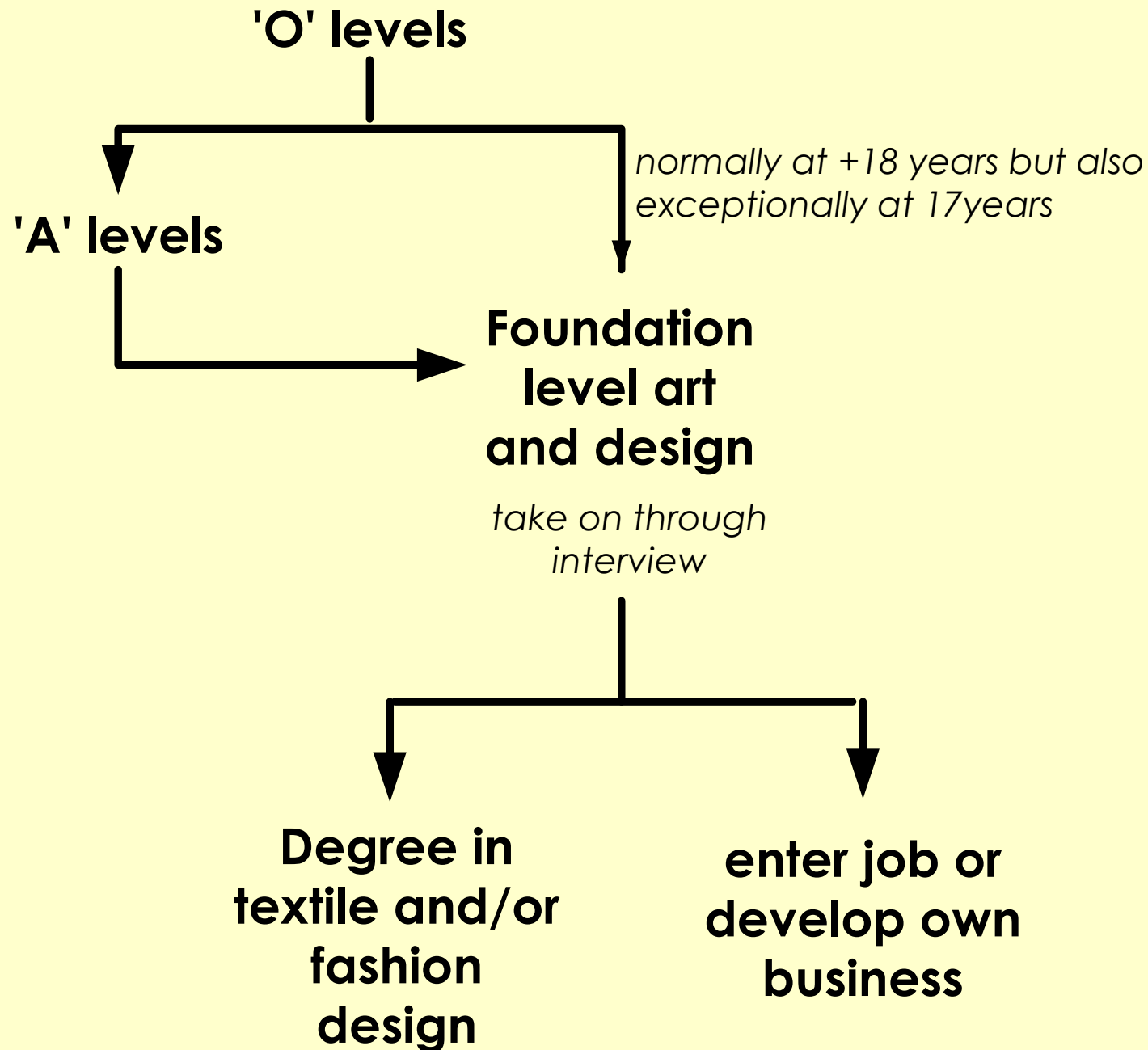
Design education

- framework to degree level adopted by the Vocational and Educational Training Authority (VETA).
- national implications:
 - VETA has 22 vocational training centres
 - 20 (of 21) mainland political regions
 - 860 vocational training centres and over 90 courses to vocational level
 - including tailoring, basic factory production techniques and textile design skills.

The first stage: Art and Foundation programme:



The Art and Foundation programme:

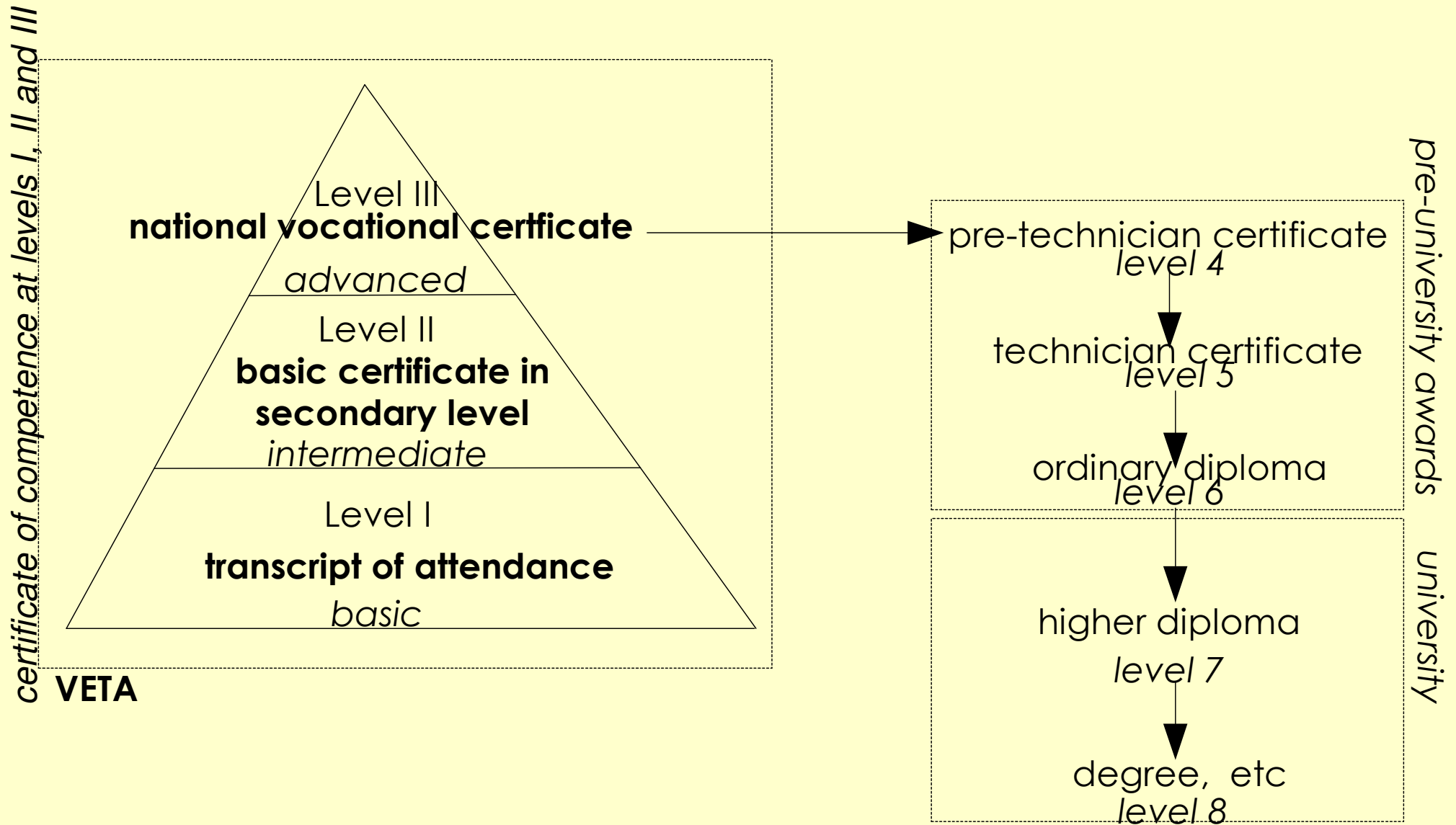




Policy implications:

- Primary level for all – done!
- Secondary and tertiary level more problematic:
 - Low transition to upper levels
 - Inequality in gender in achievement at upper levels
 - Under financed (18% govt expenditure)
 - Target for 50% enrolment at secondary will need investment in teacher training, policies around recruitment and retention.

student progression from VETA certificates to degree programme





Development partners group:

■ Support:

- Supply of qualified teachers
- Reduce regional disparities in access to
 - Qualified teachers
 - Teaching and learning materials
 - Professional support



Policy message:

- To help maximise the value of design education, a policy message is to:
 - *Focus on reach and quality of secondary level education - to raise the quality of potential foundation and degree program entrants*
 - *Develop stronger links between vocational education and the academic institutions.*